NE
2115
.W6
G8
1904
c.3

hibited at the Grolier Club, 29 East
irty-second Street, from April 15th
il May 7th, nineteen hundred and four

CATALOGUE

OF

ETCHINGS AND DRY-POINTS

BY

JAMES McNEILL WHISTLER

SMITHSONIAN
INSTITUTION
509.

Exhibited at the Grolier Club, 29 East Thirty-second Street, from April 15th until May 7th, nineteen hundred and four

CATALOGUE

OF

ETCHINGS AND DRY-POINTS

BY

JAMES McNEILL WHISTLER

Copyright, 1904, by
THE GROLIER CLUB OF THE
CITY OF NEW YORK

THE DE VINNE PRESS

NE7
2115
.W6
G8
1904
C. 3

JAMES McNEILL WHISTLER

JAMES McNEILL WHISTLER was born on July 11, 1834, and the record of St. Anne's Church in Lowell, Mass., shows that he was baptized there on November 9th of that year. He died in London on Friday, July 17, 1903, having been in ill health for a considerable period. He was thus on the verge of rounding out the Psalmist's threescore years and ten when the end came; his was a long life, and, on the whole, it was a happy one, though he may have sought to give the world the opposite impression. As with Corot, Millet, and many others, immediate popularity did not fall to his lot, but even as a young man he had the appreciation of the few,—the appreciation which he always preferred,—and long before his death he had won world-wide repute. Connoisseurs here and in Great Britain bought his works; artistic organizations formally honored him; among the members of his profession everywhere he was held in high regard, and to the people at large, his became one of the famous names of the time. The French government bought his great portrait

of his mother, now in the Luxembourg; the Corporation of the City of Glasgow acquired his next most celebrated portrait, that of Carlyle; and examples of his art hang in the public museums of Boston, Chicago, and Pittsburg. During the past winter a memorial exhibition of productions by him was held by the Royal Scottish Academy in Edinburgh, and a similar enterprise was carried through on a much larger scale by the Copley Society in Boston.

Two informal Whistler exhibitions have been held in the Grolier Club, but the present one has been made as complete as possible, all or nearly all of his etchings and dry-points being shown, as well as many "states" not heretofore described or discovered. There are also several subjects which have not been publicly exhibited before, so that it may be claimed that no such complete exhibition of this side of his genius has ever been given either in America or abroad.

Whistler began life with dreams of service in the army—his father and grandfather were both military men—dreams which throughout his career he looked back upon with unfading interest; but his sojourn at West Point was comparatively brief. Numerous anecdotes are told of his wit and serene faith in himself in those days; but to a cadet constituted as was Whistler,

the discipline must have been extremely irksome, and at the end of nearly three years he was recommended for discharge, being totally deficient in mathematics, though always first in drawing.

It is significant that there should be associated with his (brief) career in the government service at Washington a certain Coast Survey plate on which he etched a number of loosely drawn heads, showing, even at that early age and with all his inherited respect for the traditions of the place, a characteristic disregard of or indifference to official decorum. In short, the spirit of the etcher had to come out, the happy moment for seizing a congenial subject could not be permitted to pass, no matter what suffered, or, from the official point of view, was disfigured. But when as a young man he definitively embraced the career of an artist and began his studies in the atelier of Gleyre, it was not with the etching needle alone that he proposed to make his way. On the contrary, he seems to have had quite as much enthusiasm for the brush, and, in fact, he remained ever after a practitioner of both arts.

The story of his life in Paris and in London is too long to be recited in this place. It is sufficient to note that as an etcher and as a painter he followed ideals of his own, and that while his prints found a certain acceptance, his

paintings were slower in obtaining recognition. Still, if he was not to know commercial success until his later years, his rank as a brilliant artist was freely acclaimed while he was still in his prime; and always, whether praised or contemned, he pursued his chosen path with ardor, painting figure pieces and nocturnes, making water-colors, pastels, and lithographs, and etching plate after plate. By the time he died he had put a remarkable mass of work to his credit.

Whistler was instinctively an etcher. Like Rembrandt, with whom he is unquestionably to be ranked in this field of art, he handled the needle as though it were a perfectly natural means of expression — as natural as the pen is to the average man. He was in his teens when he adorned with his irrelevant observations of human nature the plate mentioned on page 5. We know that he was in financial straits on his way back to Paris from his trip down the Rhine, remittances having failed him; but under these and other discouraging circumstances he made those wonderful, elaborate plates of eastern France (erroneously called the Brittany set) which delight all lovers of the art of etching. Less than three years before his death he went to Corsica for rest and recuperation, and although strictly enjoined not to work, he made several

small etchings and drawings. He was, in fact, an *etcher* all his life long.

The catalogue which Mr. Frederick Wedmore compiled runs in the second edition (that of 1899) to 268 numbers. A Supplementary Catalogue, by "An Amateur," published in New York in 1902, swelled the record so as to account for 372 plates. Four hundred etchings by Whistler are now known, most of which are entered in the following pages. It is not the intention of their compiler to frame the complete and final catalogue, as that would involve almost endless research, both here and in Europe. He simply enumerates the prints to be exhibited, which unfortunately, owing to lack of wall space, must be shown in two, or possibly three sections.

It will be observed that certain of the etchings fall naturally into groups. The French set of the late fifties stands obviously not only for a definite period in Whistler's life, but for a clearly marked phase of his art, and as much may be said of the Thames set which followed not long after; but it should be pointed out that in the case of a man like Whistler, who was always working, it is injudicious to pigeonhole this or that group of his etchings as though it had an existence by itself, with no relation to anything coming before or after. There are points of

contact between the French set and the Thames set, and they lead naturally enough up to the plates of the early seventies, in which Whistler's style suffered notable modification. The Venice set is not an isolated phenomenon; it illustrates another stage in his evolution, which should be followed with the same sense of continuity in the study of his French, Belgian, and Dutch plates, and his Naval Jubilee sketches. The steps in his development should also be traced with reference to the different states of individual plates and with some consideration of the qualities of different impressions. No one was ever more fastidious than Whistler in seeing a print through the press, and one purpose of this exhibition is to show by numerous examples the importance of this aspect of his work. From first to last he was faithful to the great tradition of etching as essentially a linear art, and he remains one of its most representative masters.

CATALOGUE

For prints loaned for this exhibition by others than members of the Club, the Committee of Arrangements begs to thank Miss M. Barnes, Mrs. F. A. Bartow, Mrs. F. G. Macomber, Mrs. Bayard Thayer, Mrs. L. M. Touzalin, The New York Public Library, Messrs. W. H. Bustin, Jr., T. J. Coolidge, Jr., J. S. Dutcher, J. P. Elton, Bryan Lathrop, F. G. Lloyd, G. C. Riggs, H. L. Quick, A. W. Scholle, J. Alden Weir, and J. H. Whittemore.

CATALOGUE

"W." refers to the numbers in Wedmore's Catalogue, "Sup." to the Supplement thereto, and p. to the page.

H. stands for height.

W. for width.

The sizes given are in inches.

1 **Early Portrait of Whistler.** W. 1.

From the Burty Collection. In Whistler's writing, "Early portrait of self."

2 **Annie Haden.** W. 2.

In Whistler's writing: "Very early; most probably unique."

3 **The Dutchman Holding the Glass.**

4 **Au Sixième.**

A man at the right, with a pipe in his mouth, is sitting before a picture which rests on an easel. At the left is a stove on which a woman is cooking; on the wall at back are sketches, a palette, a hat, and a shelf with pottery. Below, in right corner, "Whistler inv."

H. 4¼; W. 3.

5 **Liverdun.** W. 4.

A. Before the names of artist and printer at bottom. Signed on the right, at top.

B. With the names.

6 **La Rétameuse.** W. 5.

A. Before the name of the artist, and name and address of the printer.

B. With the names and address.

7 **En plein Soleil.** W. 6.

A. Before the printer's name.

B. Finished state.

8 **The Unsafe Tenement.** W. 7.

A. With the sky. A woman is sweeping in the foreground. Before the printer's name.

B. The sky filled with horizontal lines. There is a pitchfork in place of the woman.

C. The sky removed.

9 **The Dog on the Kennel.** W. 8.

10 **La Mère Gérard.** W. 9.

A. Without background, shadow or inscription.

B. Finished state.

11 **La Mère Gérard, Stooping.** W. 10.

12 **Street at Saverne.** W. 11.

A. With artist's name, but before the printer's. Very open work in sky.

B. Sky and street reworked, and now covered with close line-work. New lines at extreme lower right of plate, and on the gate.

C. Closer work on gate in the distance. Slight shading at the top of the lamp.

13 **Gretchen at Heidelberg.** W. 12.

14 **Little Arthur.** W. 13.

A. Proof before the printer's name.

B. With full inscription.

C. "Whistler" now written near the right arm.

15 **La Vieille aux Loques.** W. 14.

A. Less work on the door-step. Before the name of Delâtre.

B. With Delâtre's name; added work on the door-step.

C. The same, on yellow paper.

16 **Annie.** W. 15.

A. Trial proof, clean-wiped, with legs and feet drawn and shaded. No lettering

except "J. W." The face and arrangement of the hair are quite different from the later states.

B. First state.

C. Second state.

17 **La Marchande de Moutarde.** W. 16.

A. Before Delâtre's name, and before the close work under the arch of the doorway.

B. With Delâtre's address. The space above the pots, etc., on the top shelf covered with intricate lines.

C. The address removed.

18 **The Rag Gatherers.** W. 17.

A. Early proof, before the pot at lower left corner was shaded.

B. Added work all over the plate.

C. More intricate work in lower right corner.

D. Two figures introduced.

19 **Fumette.** W. 18.

A. Before the shading in the background.

B. More work on the dress and hair. Signed, "Whistler."

C. With the background and Delâtre's address.

20 **The Kitchen.** W. 19.

A. Before Delâtre's address.

B. With Delâtre's address and "Whistler."

C. The same, in black ink.

D. Plate retouched. Wedmore's second state.

21 **The Title to the French Set.** W. 20.

22 **Auguste Delâtre.** W. 21.

23 **A Little Boy.** W. 22.

A. Early proof.

B. Perpendicular lines added in the background at the left, and horizontal lines at the right.

24 **Seymour Standing under a Tree.** W. 23.

A. Before "Seymour."

B. With "Seymour."

C. The legs are together and not apart. Touched with pencil.

25 **Seymour, Standing.** Sup. 362.

26 **Annie, Seated.** W. 24.

A. First state.

B. Second state.

27 **Reading by Lamplight.** W. 25; Sup. p. 35.

A. First state.

B. Second state.

28 **The Music Room.** W. 26.

A. First state.

B. Second state.

29 **Soupe à trois Sous.** W. 27.

Early proof, before the plate was cleaned.

30 **Bibi Valentin.** W. 28.

A. Before the hand was drawn in.

B. Finished state.

C. Counterproof.

31 **Reading in Bed.** W. 29.

A. First state.

B. Second state.

32 **Bibi Lalouette.** W. 30.

A. There is a head at lower left of plate, and one at lower right. There are no horizontal lines at left and right of Bibi.

B. The heads nearly burnished out. Added lines from the cap to the right, also the horizontal lines lacking in *A.* More work on the head.

33 **The Wine Glass.** W. 31.
A. First state.
B. Second state.

34 **Greenwich Pensioner.** W. 32.

35 **Greenwich Park.** W. 33.
A. First state.
B. Second state.

36 **Nursemaid and Child.** W. 34.
A. First state.
B. Second state.

37 **Thames Warehouses, from Thames Tunnel Pier.** W. 35.

38 **Westminster Bridge.** W. 36.
A. First state.
B. Second state; with additional lines in sky.

39 **Limehouse.** W. 37.
A. There are few lines in the sky.
B. Finished state.

40 **A Wharf.** W. 38.

41 **Tyzac, Whiteley & Co.** W. 39.

42 **Black Lion Wharf.** W. 40.

A. The barge sail on the right, and doorway beyond it, white instead of black.

B. Finished state.

43 **The Pool.** W. 41.

A. Before the sky.

B. With the sky.

44 **Thames Police.** W. 42.

A. Early proof in brown ink. The cloud does not touch the roofs of the houses near the tall chimney.

B. The cloud touches the roofs.

C. The entire sky is enriched with dry-point work, particularly to the right of the high chimney.

45 **'Longshoremen.** W. 43.

46 **The Lime-Burner.** W. 44.

A. Impression in brown-black ink.

B. Another impression in black ink.

47 **Billingsgate.** W. 45.

A. Early proof. Few lines in the sky.

B. The sky reinforced by clouds.

C. Four of the principal figures partly burnished out.

D. The face of the man on the left is dark.

48 **Landscape with the Horse.** W. 46.

A. First state.

B. Second state.

49 **Arthur Seymour.** W. 47.

A. Trial proof, in outline, before name and date.

B. Finished state.

50 **Becquet.** W. 48.

A. Early state, the shoulders narrow. Impression printed with a frisket at sides and bottom.

B. The shoulders are made larger, and long sweeping dry-point lines, from the shoulders to the knees, suggest a cloak or mantle. The plate uncleaned at the lower edge. Horizontal lines below the shoulder at the right.

C. Some heavy dry-point lines added. Clean-wiped.

D. Later impression; much ink left on the plate.

51 **Astruc, a Literary Man.** W. 49.

A. First state.

B. Second state. More lines in the background.

52 **Fumette, Standing.** W. 50.

A. Before the signature.

B. With the signature, "Whistler, 1859."

53 **Fumette — bent head.** W. 51.
At the lower right of the plate is a faint sketch of Whistler in a large hat.

54 **Portrait of Whistler.** W. 52; Sup. p. 36.
A. First state.
B. Second state.

55 **Drouet.** W. 53.
A. First state.
B. Second state. Heavy dry-point lines added on right arm.

56 **Finette.** W. 54.
A. Trial proof. Head only finished.
B. Early proof. Dress outlined, with shadows lightly indicated. Before the table, scrollwork in the window, etc.
C. The plate carried further. The table fan and scrollwork drawn in.
D. The pattern is now in the carpet. More lines under the window at the left.
E. Another impression in black ink. The dress reworked, principally with diagonal lines from left to right.

57 **Paris: Isle de la Cité.** W. 55.

58 **Annie Haden.** W. 57.

A. Only the head and upper left background completed.

B. Finished state.

C. Another impression.

D. Another impression.

59 **Mr. Mann.** W. 58.

A. Impression on Japan paper.

B. Plate reworked in the dark part at the left.

60 **The Penny Boat. A Sketch at Limehouse.** W. 59.

61 **Rotherhithe.** W. 60.

A. The hull of the beached boat is white, but touched up with light-brown wash.

B. Another impression.

C. The boat is now shaded.

62 **Axenfeld.** W. 61.

A. Unfinished; no hand and no background.

B. More work on the head; background indicated.

C. Finished proof.

63 **The Engraver.** W. 62.

A. First state.

B. Second state. The upper drawer of the table is now shaded. Heavy shading at the left, under the elbow.

64 **The Forge.** W. 63.
An early impression.

65 **Joe.** W. 64.

66 **Jo—bent head.** Sup. 370.
A. Impression clean-wiped.
B. Another impression richly printed. A few additional lines below.

67 **The Miser.** W. 65.
A. Early proof, before "Whistler."
B. Several short oblique lines have been added to the picture on the wall at the left.
C. New long vertical lines behind the figure at the right.
D. Cross-hatching on the dark part of the wall behind the back of the figure.
E. Very fine lines added all over the plate. "Whistler" in lower left corner.

68 **Vauxhall Bridge.** W. 66.
A. Before the date.
B. With name and date.

69 **Millbank.** W. 67.

A. With the inscription.

B. The inscription removed.

70 **The Punt.** W. 68.

A. Early proof, before heavy lines on cross-braces of the punt, etc.

B. Before the address, "London, Published December 1st 1861, by Day & Son, Lith. to the Queen. J. Whistler."

C. With the address.

71 **Sketching.** W. 69.

A. Early proof before dry-point work on trees, etc.

B. Before the address. (See W. 68.)

C. With the address.

72 **Sketching,** No. 2.

In the foreground, on the bank of a river, a young man wearing a cap with a tassel is seated, sketching; four men in two boats are fishing in the middle distance; two other boats are further away, to the left. On the other side of the river are trees, houses, and a village. At the bottom of the plate, to the right, is "Whistler."

H. 4⅝; W. 6½.

73 **Westminster Bridge in Progress.** W. 70.

74 **The Little Wapping.** W. 71.

75 **The Little Pool.** W. 72.

A. The subject in outline. Etched on the plate below: "The Works of James Whistler, Etchings and Dry Points, are on View at E. Thomas' Publisher. 39 Old Bond Street."

B. The figures of Whistler and Thomas at the left are partly shaded. Foul biting at the bottom of the plate.

C. More shading on the figures, a barge with sails drawn in at the right. The white house in right distance, shaded with perpendicular lines.

D. A third man introduced at the left. Additional work in the sky.

E. The third man, the mast, sails and figures on the barge at the right and the publisher's address have been removed and the plate cleaned.

76 **Tiny Pool.** W. 73.

A. Trial proof.

B. Finished state.

77 **Ratcliffe Highway.** W. 74.

78 **Encamping.** W. 75.

79 **Ross Winans.** W. 76.

A. Before the cross-lines on the upper part of the right arm and below the right elbow. Two signatures in upper right corner.

B. The upper signature removed. The lines referred to in *A*, added.

80 **The Storm.** W. 77.

81 **Little Smithfield.** W. 78.

82 **Cadogan Pier.** W. 79.

83 **Old Hungerford Bridge.** W. 80.

84 **Chelsea Wharf.** W. 81.

A. Before the butterfly.

B. The butterfly added at lower right corner.

85 **Amsterdam, etched from the Tolhuis.** W. 82.

A. First state.

B. Second state.

86 **Weary.** W. 83.

A. Before the artist's name. Heavy effect of bur.

B. With "Whistler '63" in dry-point. Heavy bur. Additional horizontal lines

on right, and vertical lines at extreme left.

C. Another impression of same state. Grayer effect.

D. The plate retouched.

87 **Shipping at Liverpool.** W. 84.

88 **Chelsea Bridge and Church.** W. 85; Sup. p. 36.

A. Early proof, before the barge with sail at the right.

B. A boat with a sail is now etched in at the right, the sail being nearly white.

C. There is added work, and a flock of birds in the sky.

D. The sail is outlined by heavy dry-point work and the birds are much less distinct.

89 **Speke Hall.** W. 86.

A. Without the butterfly. A young woman in the foreground is sketched in dry-point, and turned toward the house, which is unfinished at the left.

B. The butterfly on the left. A young woman in profile now replaces the young woman mentioned in *A*.

C. The figure of the young woman is removed.

90 **Speke Hall,** No. 2. Sup. 269.

A. Before the figures.

B. With the figures.

91 **The Model Resting.** W. 87.

A. Early impression. There are only four distinct horizontal lines of shading in the background to the left of the figure, a little above the hip, and two on the right. Foul biting at the top of the plate.

B. The number of horizontal lines are increased by fine dry-point lines close together. There is a heavy black mark on the bridge of the nose, and there are extra perpendicular lines to the right of the head and shoulder, two of which extend to the horizontal lines mentioned.

C. Additional vertical lines in the right background. The butterfly is about half way up the plate, at the left.

D. At the left there is closer line work, and the hair on that side of the head has been removed. Lines of shading on the face.

92 **Whistler's Mother.** W. 88.

93 **Swan Brewery.** W. 89.

94 **Fosco.** W. 90.

95 **The Velvet Dress.** W. 91.

A. First state.

B. Second state.

C. Third state. The plate completely altered by having been reworked and reinforced by heavy dry-point work. A hat is now on the head.

96 **The Little Velvet Dress.** W. 92.

A. First state.

B. Second state. There are additional horizontal lines in the left background.

97 **F. R. Leyland.** W. 93.

98 **Fanny Leyland.** W. 94.

99 **Elinor Leyland.** W. 95.

A. Before the butterfly.

B. With the butterfly. Added work.

C. The background at the left strengthened by heavy dry-point lines; the butterfly shaded by delicate upright lines. There are new short horizontal lines from the left forearm to below the butterfly.

D. Diagonal lines run from right elbow around the head to the left shoulder. The face is changed.

100 **Florence Leyland.** W. 96; Sup. p. 36.

A. First state.

B. Second state.

C. Third state. Plate reworked.

101 **F. R. Leyland's Mother.** W. 227.

A. First state.

B. Second state. There are oblique lines at the left of the head.

102 **Young Woman, Standing.** Sup. 371.

103 **Reading a Book.** W. 97.

104 **Tatting.** W. 98.

105 **Maude, Standing.** W. 99.

A. Without the fur tippet and before the butterfly.

B. With the tippet and butterfly. The work on the arms and gown reduced, and the skirt lengthened behind. More work in the background.

C. The right arm almost burnished out preparatory to altering the line of the waist.

D. Added dry-point work all over the plate. The hand now shows, and the tippet is more complete.

106 **Maude, Seated.** W. 100.

A. First state.

B. Second state. Added horizontal lines run from left edge of the plate to the hand.

C. The face is entirely redrawn, and the background is carried around to the left of it.

107 **The Beach.** W. 101.

108 **Tillie: a Model.** W. 102.

"Tillie Gilchrist" in pencil.

A. The butterfly is not shaded.

B. The butterfly is shaded by delicate upright dry-point lines. There are a few more lines in the background, and the hair is differently arranged.

109 **Nude Figure, Standing.** Sup. 372.

110 **Seated Girl.** W. 103.

A. First state, on Japan paper.

B. Second state. The plate reinforced with heavy dry-point lines. Below the elbow there are twelve dry-point lines instead of six.

111 **The Desk.** W. 104.

112 **Agnes.** W. 106.

113 **The Boy.** W. 109.

A. Before the butterfly. Before any lines over the head, etc.

B. The legs and arms have little shading. Perpendicular lines over the head. The butterfly is at the left.

C. Additional work on the left leg, between the legs and in the background below at the right.

D. The legs and arms are covered with lines. New work in the background.

114 **A Child on a Couch.** W. 112.

A. Before the butterfly.

B. With the butterfly.

115 **Steamboats off the Tower.** W. 114.

A. Before the division of the long boat in the foreground into two boats. There is no moon. "Custom House Wharf," in pencil, by Whistler.

B. The boat in the foreground is now divided into two boats by a single stroke. There are two additional curved lines over the bow of the foremost boat, and the moon appears at the right.

C. Added work all over the plate, producing a darker effect. There are five slightly oblique lines added to the left of the bow of the boat in the centre of the foreground. The shadows of the shipping are extended, particularly those in the centre.

116 **The Little Forge.** W. 115.

A. Before the butterfly.

B. The same. Drawn upon with charcoal.

C. The plate enriched with more work. The centre tree seen through the window is now indicated by two lines forming an irregular $\surd$.

117 **Two Ships.** W. 116.

A. The two ships are not shaded on the decks. The small boat has only four lines to indicate seats.

B. Added work all over the plate. The decks and small boat now shaded.

118 **The Piano.** W. 117.

A. Before the butterfly.

B. With the butterfly. Additional lines in the background.

119 **The Scotch Widow.** W. 118.

120 **A Lady Wearing a Hat with a Feather.** Sup. 364.

121 **A Girl with Large Eyes.** Sup. 365.

122 **Sketch of Heads.** Sup. 366.
Twelve different heads in varied positions, more or less finished.

123 **Speke Shore.** W. 119.
A. First state.
B. Second state. New work all over the plate.

124 **The Dam Wood.** W. 120.
A. Before the butterfly.
B. With the butterfly. Young trees delicately indicated in the background at the right.

125 **Shipbuilders' Yard.** W. 121.
A. First state.
B. Second state. The figure in the centre has been removed, and another, delicately expressed, substituted. New lines in the sky immediately above the shipping.

126 **The Guitar Player.** W. 122.
A. First state.

B. Second state, richly printed. The background at the right now covered with lines.

C. Another impression.

127 **London Bridge.** W. 123.

A. Before the butterfly. There is no cross-hatching under the bridge; no shading on the boat nor on the men in it.

B. The shape of the market van on the bridge has been slightly altered. There are a number of very short lines over the centre of the arch, some upright and some oblique, and the work mentioned as lacking in the first state has been added.

C. The bow of the small boat at the right is shaded with vertical lines. The shading under the bridge is closer.

128 **Price's Candle Works.** W. 124.

A. First state.

B. Second state.

C. Third state. The boat with three men in it in the foreground is removed. The mast and sail of the barge are larger, and the butterfly is added at lower right of plate.

129 **Battersea: Dawn.** W. 125.

A. First state.

B. Second state.

130 **The Muff.** W. 126.

131 **Sketch of Ships.** W. 127.

132 **The White Tower.** W. 128.

133 **A Sketch from Billingsgate.** W. 130.

A. There is no butterfly, and there are no shadows in the water.

B. The boats at the right are shaded with short diagonal lines; shading in the water; the butterfly at lower right edge of the plate.

C. Additional work all over the plate; a different figure in the bow of the barge; the dock at the right is heavily shaded.

134 **Fishing Boats — Hastings.** W. 131.

A. Early proof, with a small, faint butterfly, and before the delicate horizontal lines beneath it.

B. A broad butterfly has replaced the small one, and there is delicate dry-point work in the distance underneath it.

C. A smaller butterfly in outline is now etched over the larger one, which can barely be seen underneath. The dry-point work and nearly all the lines in the sky have disappeared.

135 **Wych Street.** W. 132.

136 **Free-Trade Wharf.** W. 134.

A. The plate incomplete. To the left of the man in the wherry there is a group of boats indistinctly drawn. No butterfly.

B. The plate finished. The butterfly is at the lower left.

C. A series of horizontal dry-point lines are introduced in the sky, including a number of very short ones near the upper left corner.

D. The short lines and the sky behind the shipping are removed.

137 **The Thames towards Erith.** W. 135.

A. First state.

B. Second state. The rowboats are now shaded by vertical lines. There is a heavier sky introduced.

138 **Lindsay Houses.** W. 136.

In the foreground water, across which are seen, from right to centre, two sloops and several barges; behind them a row of old-

fashioned houses; to the left of these a clump of high bushes, tower, flagstaff and drawbridge. The butterfly is halfway up the plate, an inch from the left.

139 **From Pickled Herring Stairs.** W. 137.

A. Before any shading on the boats in the foreground.

B. Dry-point work added all over the plate. The boats in the foreground are shaded by short oblique lines running from right to left.

C. The side of the boat at the left of the two men in the rowboat is now shaded.

D. More work in the sky. The large building at the extreme right is shaded by delicate, vertical dry-point lines.

140 **Lord Wolseley.** W. 138.

A. Impression in brown ink.

B. Impression in black ink. There are additional vertical lines in the upper left background.

141 **St. James's Street.** W. 140.

142 **Battersea Bridge.** W. 141.

A. The three houses to the left of the sailboat are unfinished; the centre of the sail is not cleaned.

B. The plate completed.

143 **Whistler, with the White Lock.** W. 142.

144 **The Large Pool.** W. 143.

A. Early proof before the butterfly. Little shading on the boats or shipping. The house on the extreme left is not expressed.

B. The plate practically finished by additional work all over it. The butterfly, heavily shaded, is at the bottom of the plate, an inch and a quarter from the left.

C. Slight changes in the sky. Fifteen short horizontal lines are now to the right of the post at the left, $\frac{13}{16}$ of an inch from the top. The sail of the boat at the extreme right is completely shaded; the mast is lengthened and has a pennant. The side of the house at the right of that with the pointed front is shaded by slightly oblique lines running from left to right, as is the house to the left of it. The near side of the outside boat, on the extreme right, is shaded with oblique lines. There are other minor changes.

145 **The "Adam and Eve," Old Chelsea.** W. 144.

Impression printed by Whistler, before the

issue by Hogarth. Butterfly in the sky, almost directly over the tower of the church.

146 **Putney Bridge.** W. 145.

147 **The Little Putney.** W. 146.

148 **Hurlingham.** W. 147.

149 **Fulham.** W. 148.

A. Trial proof.

B. Finished plate.

150 **Little Venice.** W. 149.

151 **Nocturne.** W. 150.

A. Light effect, the plate nearly clean-wiped.

B. An impression, darker, in brown ink.

C. Another impression.

D. Another impression more richly printed.

E. A dark, even impression, in black-brown ink.

152 **The Little Mast.** W. 151.

153 **The Little Lagoon.** W. 152.

154 **The Palaces.** W. 153.

A. With the butterfly.

B. The butterfly removed.

155 **The Doorway.** W. 154.

A. Trial proof. The girl holds a piece of drapery, the end of which is in the water.

B. More work all over the plate; the figures in the distance and the chairs more developed. More shading in the water, partly expressed by vertical lines under the doorway.

C. Finished plate. The drapery has been removed, and the attitudes and features of the two figures in the doorway changed.

D. Rich effect of printing in black ink.

E. On Japan paper. The water shaded by dry-point lines running in every direction. The girl again holds a long piece of drapery, part of which is in the water.

156 **The Piazzetta.** W. 155.

157 **The Traghetto.**

Impression from the first plate never completed. There are no figures at the left.

158 **The Traghetto.** W. 156.

A. Early proof; before dry-point work in the arch; before the plate was cleaned.

B. Finished state.

159 **The Riva.** W. 157.

160 **Two Doorways.** W. 158.

A. Trial proof, with gondola.

B. Trial proof, with different figures.

C. Before the varied lines in the water below the doorway.

D. With the lines. The figures in the doorway are altered and more distinct.

161 **The Beggars.** W. 159.

A. Early proof. The taller of the two beggars is a young woman. The man in the distance has his face averted and his cloak wrapped closely around him.

B. Early proof with bracket and large lantern. The butterfly is in the upper left corner.

C. Bracket removed. The lantern is smaller.

D. The plate is reworked and the butterfly removed.

162 **The Mast.** W. 160.

A. Early proof. The man at the right has a short blouse.

B. The figure of the man is redrawn, and has a long blouse. There are cross-lines on the left arm of the woman sewing at the right.

163 **Doorway and Vine.** W. 161.

A. The man in the doorway has only one arm and one leg. The figures and window across the canal are not drawn in.

B. The man has two legs, the figures and window are now drawn in, the interior of the doorway has been made darker, and the figures in the window at top are partly erased.

C. The interior of the doorway made less dark. The ten panes of the window are now larger. The shadow of the figures across the canal is accented strongly on the wall. The left figure in the window at top is more distinct.

D. The shadow of the figures is now faint, the two figures in the window at top are clearly expressed, and there is more work in the interior of the doorway at top.

164 **Wheelwright.** W. 162.

165 **San Biagio.** W. 163.

A. Slight indication of a woman in the arch at the right.

B. Cross-hatching now in place of the woman, who has been burnished out.

C. Fine lines now cover the lower part of the wall of the arch at the right.

166 **Bead-Stringers.** W. 164.

167 **Turkeys.** W. 165.

168 **Fruit-Stall.** W. 166.

A. A series of vertical lines expresses the shadow of the awning. The girl is standing straight in the doorway.

B. The plate is cleaned. The heavy lines under the awning have been removed and delicate fine lines substituted. The girl is now inclining forward and holding up her dress.

169 **San Giorgio.** W. 167.

A. Before the butterfly.

B. With the butterfly.

170 **Nocturne Palaces.** W. 168.

A. In black ink. Before the butterfly.

B. The same, in brown ink.

C. Cross-hatching on the wall, just over the water at the left.

D. Another impression.

E. With the butterfly.

171 **Long Lagoon.** W. 169.

A. Before the butterfly.

B. With the butterfly.

172 **Temple.** W. 170.

173 **The Bridge.** W. 171.

A. Before the plate was cleaned; the butterfly at lower right corner.

B. The sky almost without lines. The butterfly burnished out.

174 **Upright Venice.** W. 172.

A. Unfinished proof, before the quay, boats, etc., in the foreground.

B. Finished state.

175 **Little Court.** W. 173.

176 **Lobster Pots.** W. 174.

177 **The Riva,** No. 2. W. 175.

178 **Drury Lane.** W. 176.

179 **The Balcony.** W. 177.

A. The figure in the boat is in shadowy outline; the woman in the doorway is at the right.

B. The two figures on the extreme right of the balcony are unfinished, and the woman in the doorway is at, and facing to, the left. The man in the boat is redrawn.

C. The figures on the balcony are finished, also the man in the boat and the woman in the doorway. Diagonal cross-lines accent the shadow of the doorway in the water.

180 **Fishing-Boat.** W. 178.

A. First state. The face of the man is white; less work on the net.

B. Second state. The face and chest of the man are covered with fine lines. The lines on the awning over his head are blurred.

181 **Ponte Piovan.** W. 179.

A. Impression richly printed.

B. New lines at lower right corner, and on the wall at the left, just above the bridge.

182 **The Garden.** W. 180.

A. Early proof, lightly printed. Two boys are on the steps, and the woman at the right in the further doorway is not clearly expressed.

B. There is a white space instead of the boy at the right, who has been removed. The bushes at the right, in the garden, are altered, also the figures in the doorway.

C. There is added work all over the plate. A cat is in the place of the boy on the steps, at the right.

183 **The Rialto.** W. 181.

A. The plate uncleaned. Numerous shadowy figures in the foreground.

B. The plate cleaned.

184 **Long Venice.** W. 182.

185 **Furnace Nocturne.** W. 183.

A. Early impression, before cross-hatching on each side of the doorway or below it. The man at the furnace is tall and has no covering on his head. The window back of him is strongly expressed.

B. A short man with a cap has taken the place of the tall one; the window behind him is much less positive, and the work is closer all over the plate. Cross-hatching at the top, around the outside window, etc.

C. Closer work and cross-hatching all over the plate, particularly in the water below the corners of the doorway.

D. New lines at lower right, in the water and just above it.

E. Diagonal lines running from left to right are added to the shadow in the water below the centre of the doorway; also, an inch to the left of the doorway, ten short diagonal lines cross the base of the wall to the water. There is more work around the head in the window, giving it greater prominence.

186 **Quiet Canal.** W. 184.

187 **Salute: Dawn.** W. 185.

188 **Lagoon: Noon.** W. 186.

189 **Murano — Glass Furnace.** W. 187.

190 **Fish-Shop, Venice.** W. 188.

A. The fish-shop at the right and the figures in it are not expressed. There is no cross-hatching above the shop.

B. The shop and the three figures in it are now drawn in. Intricate cross-hatching above it, oblique lines in the archway.

C. Cross-hatching in the archway at the extreme right.

D. Upright lines are added in the water on each side of the passageway in the centre, some of them reaching almost to the edge of the plate.

191 **The Dyer.** W. 189.

A. Early impression in reddish-brown ink.

B. Later impression in brown-black ink.

192 **Little Salute.** W. 190.

A. Before the butterfly, and before the plate was cleaned.

B. The butterfly is below, in the water, at the right.

193 **Wool Carders.** W. 191.

194 **Regent's Quadrant.** W. 192.

195 **Islands.** W. 193.

A. The gondola is distinct.

B. Additional lines in the water at the left.

196 **Nocturne Shipping.** W. 194.

A. Early impression, clean-wiped.

B. Later impression. Cross-hatching on the hull of the large vessel at the right. Nocturne effect.

197 **Old Women.** W. 195.

198 **Alderney Street.** W. 196.

199 **The Smithy.** W. 197.

200 **Stables.** W. 198.

A. Before cross-hatching in the archway. Clean-wiped.

B. With the cross-hatching. Rich effect of printing.

201 **Nocturne—Salute.** W. 199.

A. Early impression, clean-wiped. The shadow of the Salute is longer than in the later impressions.

B. Another impression, light effect.

C. Another impression, nocturne effect.

D. Another impression, similar effect. Cross-lines on the Salute.

202 **Venice.** Sup. 361.

203 **Court Yard, Venice.**

A passageway, with a column on each side, leads into a courtyard; at the further end, a girl in a doorway flooded by bright sunlight. No butterfly.

H. 11½; W. 7⅞.

204 **Gondola under a Bridge.**

An empty gondola lies under a bridge which crosses a canal. On each side of the canal are lofty houses. No butterfly.

H. 11⅝; W. 7⅞.

205 **The Steamboat, Venice.**

A composition similar to Upright Venice (W. 172).

A reach of water; in the distance Venice. A paddle steamboat at the left, near which are two sloops. Sailing-vessels in the distance at the right.

H. 10½; W. 7¼.

206 **Venetian Water Carrier.**

A sketch of a girl carrying pails of water.

H. 8; W. 5.

207 **Shipping—Venice.**

A reach of water; Venice and shipping in the distance. Unfinished.

H. 11⅞; W. 8⅛.

208 **Dordrecht.** W. 200.

209 **A Corner of the Palais Royal.** W. 201.

210 **A Sketch at Dieppe.** W. 202.

211 **A Booth at a Fair.** W. 203.

212 **Cottage Door.** W. 204.

213 **The Village Sweet Shop.** W. 205.

214 **The Seamstress.** W. 206.

215 **Sketch in St. James's Park.** W. 207.

216 **A Fragment of Piccadilly.** W. 208.

217 **The Towing Path.**

In the foreground a river; beyond, in the distance from left to right, a man, a clump of trees, three horses, three figures, and the suggestion of a handrail approach to a bridge. The butterfly is below, at the left. H. 1⅞; W. 3¼.

218 **Old Clothes Shop.** W. 209.

219 **Fruit Shop.** W. 210.

220 **A Sketch on the Embankment.** W. 211.

221 **The Menpes Children.** W. 212.

222 **The Steps.** W. 213.

223 **The Fish Shop—Busy Chelsea.** W. 214.

224 **T. A. Nash.** W. 215.

225 **Furniture Shop.** W. 216.

226 **Savoy Scaffolding.** W. 217.

227 **Railway Arch.** W. 218.
A. First state, with less work under the arch.
B. Second state.

228 **Rochester Row.** W. 219.

229 **York Street, Westminster.** W. 220.

230 **The Fur Cloak.** W. 221.
A. First state.
B. Second state.

231 **Nora Quinn.** Sup. 367.

232 **Woman Seated.** W. 222.

233 **Mother and Child, or Cameo No. 1.** W. 224.

234 **Cameo No. 2.** Sup. 311.

235 **Nude Figure Reclining.** Sup. 304.

236 **Opposite Lindsay Row, or Steamboat Fleet.** W. 223; Sup. 363.

237 **Sketch of Battersea Bridge.** W. 225.

238 **Putney,** No. 3. W. 226.

A. Before the butterfly.

B. With the butterfly.

239 **Wild West.** W. 228.

240 **The Bucking Horse.** Sup. 290.

241 **The Wild West—Buffalo Bill.**

In the arena of the Wild West Show, a horse and two rough-riders stand in front of the orator's platform; in the background are several mounted horsemen. The audience, in a covered stand, is at the left, and in the immediate foreground, a lady and little girl. The butterfly is toward the right, one inch from the bottom of the plate.

H. 5; W. 7.

242 **The Barbers.** W. 229.

243 **Petticoat Lane.** W. 230.

244 **Old Clothes Exchange.** W. 231.

A. First state.

B. Additional lines above the sign and over the shed at the right.

245 **St. James's Place, Houndsditch.** W. 232.

246 **Fleur de Lys Passage.** W. 233.

247 **Cutler's Street, Houndsditch.** W. 234.

248 **The Cock and the Pump, Sandwich.** W. 235.

249 **Salvation Army, Sandwich.** W. 236.

250 **Visitors Boat.** W. 237.

251 **Troop Ships.** W. 238.

252 **Monitors.** W. 239.

253 **Dry Dock, Southampton.** W. 240.

254 **Bunting.** W. 241.

255 **Dipping the Flag.** W. 242.

256 **The Fleet, Evening.** W. 243.

257 **Return to Tilbury.** W. 244.

258 **Ryde Pier.** W. 245.

259 **Portsmouth Children.** Sup. 275.

260 **Tilbury.** Sup. 276.

261 **The Turret Ship.**

In the middle distance, at the left, is a turret ship dressed with bunting; craft of all sorts in the distance. Below, at the right, is the butterfly, one and five-eighth inches from the bottom.

H. 5; W. $6\frac{15}{16}$.

262 **Abbey Jubilee.** Sup. 288.

263 **Windsor (Memorial).** W. 247.

264 **Windsor.** Sup. 277.

265 **Chelsea (Memorial).** W. 246.

266 **Canal—Ostend.** W. 248.

267 **Quai Ostend.** Sup. 318.

268 **The Beach, Ostend.**

A number of ladies and children on the beach looking out to sea. A post at the left with a globe on top, underneath which is the butterfly.

H. $3\frac{1}{4}$; W. $7\frac{1}{8}$.

269 **Church, Brussels.** W. 249.

270 **Courtyard, Brussels.** W. 250.

271 **Grande Place, Brussels.** W. 251.

272 **Palace, Brussels.** W. 252.

273 **The Barrow, Brussels.** W. 253.

274 **High Street, Brussels.** W. 254.

275 **Market Place, Bruges.** W. 255.

276 **Passages de l'Opéra.** W. 256.

277 **Carpet-Menders.** W. 257.

278 **Sunflowers, Rue des Beaux-Arts.** W. 258.

279 **Mairie, Loches.** W. 259.

A. Before the heavy lines of cross-hatching in the doorway and in the open window above it.

B. With the cross-hatching.

280 **Steps, Amsterdam.** W. 260.

281 **Square House.** W. 261.

A. Early state.

B. Added diagonal lines in lower left corner, also over the head of the woman in the balcony at the right.

282 **Balcony, Amsterdam.** W. 262.

A. Early impression. Very light shadow in the doorway, etc. Suggestion of the butterfly on wall at right.

B. The shadows in the water, doorway and windows are darkened. The butterfly is in outline.

C. Further shading on the building; the butterfly now shaded.

283 **Little Drawbridge.** W. 263.

284 **Pierrot.** W. 264.

A. Early proof, before the butterfly, the darkening of the doorway, and the intricate cross-lines on the canal.

B. In the reflection immediately under the doorway there are about ten vertical lines.

C. Additional work all over the plate, including darkening of the doorway, etc.

D. By the addition of strong lines, the shadows in the two spaces between the posts at the right are nearly black.

285 **Nocturne: Dance House.** W. 265.

286 **Long House—Dyer's—Amsterdam.** W 266.

A. First state.

B. Second state. Added work all over the plate, particularly in the reflections.

287 **Bridge, Amsterdam.** W. 267.

288 **Church, Amsterdam.** Sup. 355.

289 **The Embroidered Curtain.** Sup. 356.

A. Early proof.

B. Added work, particularly in the reflections in the water.

C. Further variations in the shadows below the street.

D. The work in the water burnished out and new reflections of a different form introduced. The wall at the right completed.

E. Cross-hatching again in the water.

290 **Jews' Quarters, Amsterdam.** Sup. 357.

291 **Little Nocturne, Amsterdam.** Sup. 359.

292 **The Mill.** Sup. 358.

A. No shading on the windmills. But few lines on the left wall.

B. Added work all over the plate. Slightly oblique lines now shade the left wall.

C. Windmills now shaded. A shower in the distance. Cross-lines on the floor in lower right corner.

293 **Zaandam.** W. 268.

A. First state.

B. Second state. Delicate oblique lines in the sky, producing a softer cloud effect.

294 **The Little Wheelwright's.**

In the centre, two cottages with pointed roofs front on a canal which occupies the whole of the foreground; a cart-wheel and some tires rest against one of the cottages, and a grindstone stands in front of the other; at the extreme right a figure is stooping; on the left another cottage with palings is suggested. The butterfly is above a window at the left of the plate.

H. 2⅝; W. 3⅞.

295 **Little Dordrecht.**

Three figures are on a bridge leading to a wharf on which are a horse and cart and several figures. The ends of bracing stanchions and posts stand above the edge of the wharf. In the middle distance, in the river, are several vessels. The butterfly is at the extreme right of the plate, near the bottom.

H. 3¾; W. 5⅛.

296 **Boats, Dordrecht.**

A number of sail-boats are scattered over a

sheet of water. At the right is a dome, and further off in the distance windmills. The butterfly is at the bottom, one inch from the right of the plate.
H. 2⅝; W. 3⅞.

297 **Church Doorway, Edgemere.** Sup. 270.

298 **Double Doorway, Sandwich.** Sup. 271.
A. First state.
B. Second state.

299 **Doorway, Sandwich.** Sup. 272.
A. First state.
B. Second state.

300 **Butcher's Shop, Sandwich.** Sup. 273.

301 **Ramparts, Sandwich.** Sup. 274.

302 **Melon Shop, Houndsditch.** Sup. 281.
A. First state.
B. Second state.

303 **After the Sale, Houndsditch.** Sup. 282.

304 **Steps, Gray's Inn.** Sup. 283.

305 **The Young Tree.** Sup. 284.

306 **The Greedy Baby.**

A little girl seated on the knee of an elder one. The butterfly is at the right, an inch and a quarter from the bottom.

H. 3⅞; W. 2⅝.

307 **Gray's Inn Place.** Sup. 285.

308 **Seats, Gray's Inn.** Sup. 286.

309 **The Little Nurse.** Sup. 307.

310 **Babies, Gray's Inn.**

A child with a doll, standing, facing to the right. Behind her are two children seated and a third faintly etched. Four windows at the top of the plate and a tree in front of them. The butterfly at the right, one third up the plate.

H. 3⅞; W. 2⅝.

311 **Children, Gray's Inn.**

A number of children (ten) in the foreground. Two children and a woman seated on a bench behind a tree. Trees and a suggestion of houses in the distance. The butterfly at the right, one and three-eighth inches from the bottom and side.

H. 7; W. 5.

312 **Exeter Street.** Sup. 287.

313 **Bird Cages, Drury Lane.** Sup. 289.

314 **Rag Shop — Milman's Row.** Sup. 291.

315 **St. Martin's Lane — Rag Shop.**
A slight sketch of shop windows, in front of which are two women and several children. The butterfly is on the left.
H. 3¼; W. 7¼.

316 **Clothes Exchange No. 2.** Sup. 292.

317 **Charing Cross Railway Bridge.** Sup. 293.

318 **Shaving and Shampooing.** Sup. 294.

319 **Jubilee Place, Chelsea.** Sup. 295.

320 **Justice Walk, Chelsea.** Sup. 296.

321 **Bird Cages, Chelsea.** Sup. 297.

322 **Merton Villa, Chelsea.** Sup. 298.

323 **King's Road, Chelsea.**
In the foreground, a child in a perambulator, with a girl pushing it. In the background, a large shop with two lamps projects into the roadway. A number of figures stand

near the door of the shop. The butterfly is in the sky, to the right.
H. 4¼; W. 2½.

324 **The Hansom Cab, or Wimpole Street.**
A sketch of a horse and cab at the right, a woman with a parasol walking at the left, houses in the background. The butterfly at the extreme left, more than half-way up the plate.
H. 3 ; W. 2 9/16.

325 **Little Maunders.** Sup. 299.

326 **Woods's Fruit Shop.**
A shop front over which is an awning. Baskets of fruit, etc., are displayed on a counter; other baskets stand in the doorway. Two children are on the pavement toward the right. A lady stands in the doorway, and two figures are inside the shop. On the sign over the door, "J. H. Woods, Fruit and Potato Salesman." No butterfly.
H. 3¾; W. 5¼.

327 **Nut Shop, St. James's Place.** Sup. 301.

328 **Old Clothes Shop, No. 3.** Sup. 302.

329 **Model, Stooping.** Sup. 303.

330 **Nude Figure, Reclining.** Sup. 304.

331 **Binding the Hair.** Sup. 305.

332 **The Little Hat.** Sup. 306.

333 **Baby Pettigrew.** Sup. 308.

334 **Miss Lenoir.** Sup. 309.

335 **Swan and Iris.** Sup. 310.

336 **Resting by the Stove.**

A sketch of two nude women, one standing, and the other seated on a box and reading a letter or a book. A stovepipe runs to the top of the plate. The butterfly is at the left, almost half-way up the plate.

H. ~~4⅛~~ 5¼; W. ~~3~~ 3¾.

337 **Little Nude Figure.**

A nude woman standing, the left foot forward of the right. She is facing partly to right, with head averted, the right arm by her side, and the left, on which the hand is not indicated, slightly extended. The butterfly is at the left, three quarters of an inch from the bottom.

H. 3¼; W. 1⅞.

338 **Model No. 3.**

Sketch of a woman standing, facing to front, her head inclined to right, and waving a fan in her right hand. A long mantle falls from her shoulders behind. The butterfly is at the left, half-way up the plate.

H. 4⅛; W. 3.

339 **The Bonnet Shop.**

On each side of an open doorway, in which a woman stands, are windows containing hats, bonnets, etc. Above the window, at the left, is "CHEAP BOOTS." Two children stand on the sidewalk at the right. The butterfly is at the left, below the window.

H. 3⅞; W. 2⅝.

340 **The Mantle.**

A young woman wearing a mantle and a broad-brimmed hat with high crown stands in an easy attitude facing toward the left and looking to front; her feet show beneath her dress, which reaches to her ankles. The butterfly, in pencil, is at the extreme right, toward the bottom.

H. 3¼; W. 2.

341 **Marbles.** Sup. 312.

A. First state. Butterfly in outline.

B. Second state. The butterfly shaded.
C. Cross-hatching at the right, near the top and in the doorway.

342 **Bébés, Luxembourg.** Sup. 313.

343 **Terrace, Luxembourg Gardens.** Sup. 314.

344 **Boulevard Poissonnière.** Sup. 315.

345 **Rue Rochefoucault.** Sup. 316.

346 **Quai de Montebello.** Sup. 317.

347 **Dray Horse, Paris.**
A horse and dray stand in front of a corner house of which three stories are seen. Two women stand talking at the right of the dray. The butterfly is at the right, half-way up the plate.
H. 3¼; W. 2.

348 **Marchand de Vin, Paris.**
A corner shop, the front of which occupies almost the width of the plate. On one of the windows, "Cidre." Through a double door in the centre many people are seen within. At the right, a large dog is lying on the side-walk; above him the butterfly; a lamp on the corner of the street at the left.
H. 3⅛; W. 7⅞.

349 **Rue de Seine.**

Two women and a dog are in the doorway of a shop; a group of people and a large dog are on the sidewalk at the left. The butterfly is on a blank space on the wall at the right.
H. 3¼; W. 7¼.

350 **Atelier Bijouterie.**

A large shop window with the sign "Atelier Bijouterie"; above it, an arched window, over which is a large sign with indistinct lettering. Four women in a doorway at the right. H. 5; W. 8½.

351 **Café Luxembourg.**

A café. Chairs and tables on the sidewalk under an awning on which is "Billiards, Café Rue, etc." Three saddled horses on the street. A rail is in front of the windows on the second story. The butterfly is at the top, an inch and a quarter from the left.
H. 3⅝; W. 5¼.

352 **The Terrace, Luxembourg Gardens.**

A balustrade, in front of which are seated six women, in pairs. At the right a pedestal, on which is a group of statues supporting plants in a large, shallow vase; to the left of it a tree, an urn, a suggestion of

foliage, and at the extreme left, the butterfly, just above the balustrade. Foul biting all over the plate.
H. 5; W. 6⅞.

353 **Fruit Shop, Paris.**
In the centre a doorway, in which are three figures. Fruit or vegetables on two shelves at the left, and one at the right, before which a woman is standing. The butterfly at the right, an inch from the side and top.
H. 5; W. 8½.

354 **The Wine Shop.**
Part of a shop front, over which the end of the sign "FILS COUVREUR" shows. To the right a passage, through which is seen a figure in a doorway in the distance. Two windows and a shrub between them at the top of the plate. A group of a woman with a child in her arms, a child at the left of her, and two children, partly effaced, at the right. Over the passageway, "145." The butterfly at the right, half-way up the plate.
H. 6⅞; W. 5.

355 **The Picture Shop.**
A shop front, with pictures in the window. Over the door is an ornamental transom,

and a sign with "ANTONY" on it, above which are two windows with Venetian shutters thrown back. A woman with arms akimbo is looking at the pictures, a dog is in the doorway, and a woman with right hand under her apron is coming out of a covered passageway leading from a court at the right. There is no butterfly.
H. 5⅞; W. 7⅜.

356 **Railway Station, Vovès.** Sup. 319.

357 **Rue des Bons Enfants, Tours.** Sup. 320.

358 **Hôtel Croix Blanche, Tours.** Sup. 321.

359 **Market-Place, Tours.** Sup. 322.

360 **Hangman's House, Tours.** Sup. 323.

A. Early state.

B. The figures more modeled. Fourteen vertical lines are at the upper left corner. Additional work over the door.

361 **Little Market-Place, Tours.** Sup. 324.

362 **Cellar Door, Tours.** Sup. 325.

363 **Place Daumont.** Sup. 326.

364 **Château.** Sup. 327.

365 **Château, Touraine.** Sup. 328.

366 **Doorway, Touraine.** Sup. 329.

367 **Court of the Monastery of St. Augustine at Bourges.** Sup. 330.

368 **Hôtel Lallement, Bourges.** Sup. 331.

369 **Windows, Bourges.** Sup. 332.

370 **Hotel Windows, Bourges.**

Two windows, one above the other, are on the left, and on the sloping roof of the house to the right is a dormer-window and parts of two other windows, and the butterfly.
H. 3⅞; W. 2⅝.

371 **Notre Dame, Bourges.**

A part of the cathedral, seen obliquely across an uneven, winding street, shows a Gothic doorway surmounted by a Renaissance crown or top, which springs from the roof; to the right is a small spire. A large decorated Gothic window is at the extreme left. A number of figures are in the street, which ends at two houses in the right distance. The butterfly is on the roof, above the Gothic window.
H. 8⅝; W. 5.

372 **Chancellerie, Loches.** Sup. 334.

A. Before the work indicated in *B.*

B. The angle of the roof of the house to the right of that which has the sign marked "REMENTS" is now shaded with lines, as is the cornice below.

373 **Market Women, Loches.** Sup. 335.

374 **Hôtel Promenade, Loches.** Sup. 336.

375 **Théâtre, Loches.** Sup. 337.

376 **Tour St. Antoine, Loches.** Sup. 338.

377 **Market-Place, Loches.** Sup. 339.

378 **Renaissance Window, Loches.** Sup. 340.

A. First state.

B. Second state. The umbrella is now black.

379 **Hôtel de Ville, Loches.**

A street with houses on each side, filled with people, leads to the lofty castellated Hôtel de Ville. The butterfly is more than half-way up the plate at the right.

H. 10⅝; W. 6½.

380 **From Agnes Sorel's Walk.**
A view of the country from the elevation of the "walk." Houses and young trees in the foreground. The butterfly on the roof of the house in the foreground at the right. H. 5⅜; W. 10⅝.

381 **Chapel Doorway, Montresor.** Sup. 341.

382 **Château, Amboise.** Sup. 342.

383 **Clock Tower, Amboise.** Sup. 343.

384 **Gateway, Chartreux.** Sup. 344.

385 **Under the Cathedral, Blois.** Sup. 345.

386 **Flower Market, Brussels.** Sup. 346.

387 **Gold House, Brussels.** Sup. 347.

388 **Butter Street, Brussels.** Sup. 348.

389 **House of the Swan, Brussels.** Sup. 349.

390 **Archway, Brussels.** Sup. 350.

391 **Courtyard, Rue P. L. Courier.** Sup. 351.

392 **Brussels Children.** Sup. 352.

393 **Little Butter Street, Brussels.** Sup. 353.

394 **Château Verneuil.** Sup. 354.

395 **An Eagle.** Sup. 369.

396 **Bohemians, Corsica.** Sup. 360.

SMITHSONIAN INSTITUTION LIBRARIES
3 9088 01616 5375
SI
509
3 copies